

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# SUMMER ON THE RIVER

CANTATA FOR FEMALE VOICES

THE WORDS WRITTEN BY

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THE MUSIC COMPOSED BY

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# SUMMER ON THE RIVER.

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## No. 1.—CHORUS.

Shimmering waters lie before us,  
Wavelets ripple round our boat,—  
Leafy banners waving o'er us,  
With the tide we gaily float.  
Where the fitful shadows dance,  
Struggling sunbeams gleam and glance,  
Gleam and glance in sparkling play,  
With the river's gentle sway.  
Row, row, merrily row,  
Merrily sing as on we go.

Free from care and free from sorrow,  
We are singing glad and gay,  
Storing for a cloudy morrow,  
Sunshine in our hearts to-day.  
Hark! the birds in branches high,  
Warble as we wander by,  
Waking tuneful Summer glees,  
From their homes among the trees.  
Row, row, merrily row,  
Merrily sing as on we go.

## No. 2.—SOLO (*Soprano*).

Singing a song, we are gliding along,  
Singing a song of the fair golden hours,—  
Music and beauty to Summer belong,  
Mirth of the song-bird and fragrance of flowers.  
Linger, sweet Summertime! beautiful  
Summertime!  
Linger, O season of song-bird and flowers!

Merry the voices of children at play,  
Blithe as the blackbird that sings in the tree,—

Butterflies flit o'er the newly-mown hay,  
All things are happy, bright Summer, in thee!  
Linger, sweet Summertime! beautiful  
Summertime!  
All things are happy, blest season, in  
thee!

## No. 8.—CHORUS (*or DUET*)

AND

### No. 8a.—TRIO (*or CHORUS*).

Where the trees, so close and tall,  
Cluster by the riverside,  
And the wavy shadows fall  
On the gently flowing tide,—  
Laughing in her bowers of green,  
Catching every sound that swells,  
Ever present, though unseen,  
There a merry Echo dwells.  
Echo! Echo!  
Merry Echo, join our song,  
Let thy voice our mirth prolong.  
Tra la la.

Waken, waken, Echo bright,  
Present ever, though unseen;  
Lift thy voice in laughter light,  
From thy bowers of waving green.  
Waken, waken, Echo bright,  
Charm the river as it flows,  
Fill with gladness and delight  
Every passing wind that blows.  
Echo! Echo!  
Merry Echo, join our song,  
Let thy voice our mirth prolong.  
Tra la la.

No. 4.—SOLO (*Contralto*).

Now o'er the stream the sunbeams fade,  
 The stars of gloaming faintly peer,  
 And Twilight spreads her purple shade,—  
 The quiet night is near.  
 Far in their leafy turrets high  
 The birds are singing "lullaby."

O sweet the early evening hours,  
 While brightly glows the golden West,  
 The zephyrs rock the closing flowers,  
 And lull the world to rest.  
 Among the leaves they wander by,  
 And softly whisper "lullaby."

## No. 5.—CHORUS AND RUSTIC DANCE.

Hear the sounds of jocund music,  
 Borne across the stream's expanse,  
 Torches 'mid the trees are gleaming,  
 'Tis a merry village dance.  
 Gaily every lad and lass  
 Trips it o'er the velvet grass,  
 Down the middle and back again,  
 To the fiddler's 'witching strain.

*(Sounds of a rustic dance which gradually die away  
 in the distance.)*

Though our boat be homeward gliding,  
 And we leave the scene behind,  
 Still we catch the rustic music,  
 Faintly borne upon the wind.  
 Gaily every lad and lass  
 Trips it o'er the velvet grass,  
 Down the middle and back again,  
 To the fiddlers 'witching strain.

No. 6.—FINALE.—SOLO (*Soprano*)  
 AND CHORUS.

Day and night are intertwining,  
 Still and silent stands the mill,  
 And the lights are faintly shining  
 From our homes beneath the hill.

Pleasant river, oft together  
 May we charm the wingèd hours,  
 And in Summer's golden weather  
 Drift between the banks of flowers.

Where the leaves are gently shaken  
 By the balmy winds at play,  
 We would oft the echoes waken  
 With our tuneful roundelay.

River, river, seaward tending,  
 Flowing on in shade or light,  
 Now our mirthful day is ending,  
 And we sing our fond "good night."

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# SUMMER ON THE RIVER.

No. 1.

CHORUS.—“SHIMMERING WATERS LIE BEFORE US.”

*Andante tranquillo e non troppo presto.*  
(In modo d'una Barcarolla.)

PIANO.  
No. 54.

*p*

*p*

*dim.*

*crea.*

*p*

*dim.*

*p*

*Ped.*

SOPRANO. *legato.*

Shim-mer-ing wa - ters lie be-fore us, Wave - lets rip - ple round our boat ; Leaf - y ban - ners

ALTO. *legato.*

Shim-mer-ing wa - ters lie be-fore us, Wave - lets rip - ple round our boat ; Leaf - y ban - ners

*p**poco cres.*

wav - ing o'er us, With the tide we gai - ly float. Where the fit - ful sha dows dance,

wav - ing o'er us, With the tide we gai - ly float.

*poco cres.**mf**poco cres.*

Gleam and glance in spark-ling play, With the ri - ver's

Struggling sun-beams gleam and glance, gleam and glance . . in play, With the

*mf*

gen - tle sway . . . Row, . . row, . . row, . .

riv - er's gen - tle sway . . . Row, . . row, . . row,

Ped.

\* Ped.

\* Ped.

\* Ped.

\*

Mer-ri - ly sing, mer-ri - ly sing as on we

row, mer-ri - ly row, Sing, mer-ri - ly sing as on we

Ped. \* Ped. \* Ped. \* Ped. \*

go, go, Row, row, mer-ri - ly row, . .

Ped. \* Ped. \* Ped. \* Ped.

*p* mer-ri - ly sing, mer-ri - ly sing as on we go, . . . mer-ri - ly *cres. poco rit.*

sing, mer-ri - ly sing as on we go, . . . sing, *cres. poco rit.*

*poco rit.*

\* Ped. \* Ped. \* Ped. \*

*a tempo.*

sing, mer-ri - ly sing as on we go, *a tempo.*

mer-ri - ly sing as on we go.

*dim.* *a tempo.* *mf*

*Ossia.*

*dim.* *p*

*Ped.*

*mf*

Free from care and free from sor - row, We are sing - ing glad and gay,

*mf*

Free from care and free from sor - row, We are sing - ing glad and gay,

*mf*

Stor - ing for a cloud - y mor - row Sun - shine in our hearts to-day.

*mf*

Stor - ing for a cloud - y mor - row Sun - shine in our hearts to-day

*p*



*poco cres.*

Hark! the birds in branch-es high,

*poco cres.*

War-ble as . . we wan-der by,

*sempre p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf* *dim.*

Wak-ing tune-ful Sum-mer glee's, From their homes a-mong the trees. . .

*mf* *dim.*

Wak ing tune - ful glee's, From their homes a-mong the trees. . .

*mf* *dim.* *p*

*p*

Row, . . row, . . row,

*p*

Row, . . row, . . row,

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Mer-ri-ly sing, mer-ri-ly sing as on we  
 row, mer-ri-ly row, Sing, mer-ri-ly sing as on we

*Ped.* \* *simile.*

go, .  
 go, . . . . Row, row, mer-ri-ly row, . .

mer-ri-ly sing, mer-ri-ly sing as on we go, . mer-ri-ly  
 . . . . Sing, mer-ri-ly sing as on we go, . . . . sing, . .

*poco rit. cres.*

*a tempo.*

sing, mer-ri-ly sing as on we go. Row, . . .

*a tempo.*

. mer-ri-ly sing as on we go.

*dim.* *p a tempo.*

*p rall.*

row, . . . row. . . . .

*rall.*

Row, . . . row row. . . .

*rall.* *dim.*

*a tempo.*

*dim.*

*pp a tempo.* *dim.*

*Ped.* \*

## No. 2. SOLO (SOFRANO).—"SINGING A SONG WE ARE GLIDING ALONG."

*Allegretto un poco vivace. ♩ = 120.*

*f* *dim.* *p*

Sing - ing a song we are glid - ing a - long, . . .

Sing - ing a song of the fair gold - en hours, . . .

*Ossia.*

mu - sic and beau - ty to

*cres.* *mf*

Mu - sic and beau - ty to Sum - mer be - long, mu - sic and beau - ty to Sum - mer be - long,

*cres.* *mf*

*poco rit.* *mf* *colla voce.*

Mirth of the song - bird, mirth of the song - bird, mirth of the song - bird and fra - grance of flow - ers.

*Andante. espressivo.*

Lin - ger, lin - ger, sweet Sum - mer -

*Andante. ♩ = 60.*

*p a tempo.*

time, Beau - ti - ful Sum - mer - time! . Lin - ger,

*poco rall.*

lin - ger, lin - ger, O sea - son of song - bird and flowers! . .

*poco rall.*

*Allegretto come 1ma.*

*Allegretto come 1ma. ♩ = 120.*

*p*

*p*

Mer - ry the voi - ces of chil - dren at play, . . . Blithe as the black-bird that

*cres.*

sings in the tree, . . . Butter-flies flit o'er the new - ly-mown hay,

*cres.*

*Ossia.*

*mf* but-ter-flies flit o'er the

*mf* butter-flies flit o'er the new - ly mown hay, All things are hap-py, all things are hap-py,

*mf*

*poco rit.*

all things are hap - py bright Summer in thee !

*mf* *colla voce.* *p a tempo.*

*Andante. espressivo.*

Lin - ger, lin - ger, sweet Summer-time, Beau - ti - ful Sum - mer - time . . .

*Andante. ♩ = 60.*

*p*

*mf* *dim.* *p* *rall.*

lin - ger, lin - ger, All things are hap - py, best sea - son in thee. . .  
(sweet sum - mer)

*mf* *dim.* *p* *rall.* *colla voce.*

*Ped.* \*

## No. 8. CHORUS (OR DUET).—"WHERE THE TREES SO CLOSE AND TALL."

N.B.—This number may be sung as a Trio, or Chorus in 3 parts. See No. 3A.

*Con moto ma non troppo.* ♩ = 88.

The piano introduction consists of three systems of grand staff notation. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef part begins with a forte (*f*) dynamic and includes a sixteenth-note triplet marked with a '6'. The second system continues with piano (*pp*) and forte (*f*) dynamics, also featuring sixteenth-note triplets. The third system concludes with a *dim. e rit.* (diminuendo and ritardando) marking and a *lunga* (long) note in the treble.

The first system of the vocal entry features an *Alto.* part in the treble clef, starting with a piano (*p*) dynamic. The lyrics are "Where the trees so close and tall . . . Clus-ter by the ri-ver". The piano accompaniment in the bass clef is marked *p a tempo.* and includes a triplet of eighth notes.

The second system continues the vocal entry with the lyrics "side, And the wav-y sha-dows fell . . . On the gently flow-ing tide, . . .". The piano accompaniment continues with a triplet of eighth notes in the bass clef.

Soprano.

*mf* Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that  
 Laugh-ing in her bow'rs of green,

*mf*

swells, . . . Ev - er pre-sent, ev - er pre-sent,  
 Catch-ing ev - 'ry sound that swells, Ev - er pre-sent, ev - er pre-sent,

*cres.*

ev - er pre-sent, though un - seen, There a mer-ry e-cho dwells, there an e - cho  
 pre-sent, though un - seen, There a mer-ry e-cho dwells, there an e - cho

*mf* *dim.*



dwells.

dwells.

*f* *pp* *f* *dim.*

*Più allegro. leggiero.*  $\text{♩} = 112.$

*p.* *p.* *p.*

Mer-ry E-cho, mer-ry E-cho, mer-ry

*leggiero.*

Mer-ry E-cho, mer-ry E-cho, mer-ry

*p* *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, . . . Let thy voice, . . .

E-cho, join our song, . . . Let thy voice, mer-ry E-cho, let thy

*f*

*Ped.* \* *Ped.* \*

let thy voice, . . . let thy voice, . . . mer-ry E - cho, let thy  
voice, mer-ry E - cho, let thy voice, mer-ry E - cho, let thy

*f* *3* *f*

*Ped.* \* *Ped.* \*

voice our mirth pro - long. *poco rit.* *Meno mosso come lma.*

voice our mirth pro - long. *poco rit.* *Meno mosso come lma.* ♩ - 88.

*sempre f* *poco rit.* *f* *pp*

Wa-ken, wa - ken, E - cho

*f* *dim. e rit. p* *p a tempo.* *a*

bright, Pre-sent ev-er, though un-seen, Lift thy voice in laugh-ter light, . . From thy

Wa-ken, wa - ken, E-cho bright,  
bow'rs of wav - ing green. . . Wa-ken, wa - ken, E-cho

Charm the ri - ver as it flows, Fill with glad-ness,  
bright, Charm the ri - ver as it flows, Fill with glad-ness,

*cres.*

and de - light, fill with glad-ness and de - light Every pass - ing wind that blows,

*cres.*

and de - light, glad-ness and de - light Every pass - ing wind that blows,

*cres.* *mf*

*dim.*

every wind that blows.

*dim.*

every wind that blows.

*dim.* *f* *pp* *f* *dim.*

*Più allegro. leggiero.*

Mer-ry E-cho, mer-ry E-cho, mer-ry

*leggiero.*

Mer-ry E-cho, mer-ry E-cho, mer-ry

*Più allegro. ♩ = 112.*

*p* *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, Let thy voice, . . . let thy voice, . . .

E-cho, join our song, Let thy voice, mer-ry E-cho, let thy voice, mer-ry

*f*

*Ped.* \* *Ped.* \* *Ped.* \*

. . . let thy voice, . . . mer-ry E-cho, let thy voice our mirth pro - long.

E-cho, let thy voice, mer-ry E-cho, let thy voice our mirth pro - long.

*f* *sempre f* *rit.*

*Ped.* \*

*Meno mosso.* ♩ = 88.

*f* *pp* *f* *f rit.* *sf*

*Ped.* \*

## No. 8A. TRIO (OR CHORUS).—"WHERE THE TREES SO CLOSE AND TALL."

N.B.—If the preceding number is sung this version is of course omitted.

*Con moto ma non troppo.* ♩ = 88.

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a series of sixteenth-note chords and single notes, with dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). There are several slurs and accents throughout the system.

The second system includes vocal parts and piano accompaniment. The top staff is for the Mezzo Soprano, and the middle staff is for the Alto. Both vocal staves have lyrics: "Where the trees so close and tall . . . Clus - ter by the ri - ver". The piano accompaniment is on the bottom staff. The tempo marking *p a tempo.* is present. The system includes slurs and accents.

The third system continues the vocal and piano accompaniment. The top staff is for the Mezzo Soprano, and the middle staff is for the Alto. Both vocal staves have lyrics: "side, And the wav - y sha-dows fall . . . On the gently flow - ing tide, . . .". The piano accompaniment is on the bottom staff. The system includes slurs and accents.

Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that

Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that

Laugh-ing in her bow'rs of green,

swells, . . . Ev - er pre - sent,

swells, . . . Ev - er pre - sent,

Catch-ing ev - 'ry sound that swells, Ev - er pre - sent, ev - er pre - sent,

ev - er pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

dwells.

dwells.

dwells.

*f* *pp* *f* *dim.*

*Più allegro. leggiero.*

*p.* Mer-ry E-cho, mer-ry E-cho, mer-ry

*p.* Mer-ry E-cho, mer-ry E-cho, mer-ry

*p.* Mer-ry E-cho, mer-ry E-cho, mer-ry

*Più allegro. ♩ = 112.*

*p.* *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, . . . Let thy voice, . . .

E-cho, join our song, . . . mer-ry E-cho,

E-cho, join our song, . . . let thy voice, let thy

*f*

*Ped.* \* *Ped.* \*



let thy voice, . . . let thy voice, . . . mer-ry E - cho, let thy  
 mer-ry E - cho, let thy voice, mer-ry E - cho, let thy  
 voice, let thy voice, mer-ry E - cho, let thy

*f* *Ped.* \* *Ped.* \*

voice our mirth pro - long.  
 voice our mirth pro - long.  
 voice our mirth pro - long.  
 voice our mirth pro - long.

*poco rit.* *Meno mosso come lma.*

*sempre f* *poco rit.* *f* *pp*

Wa-ken, wa - ken, E - cho  
 Wa-ken, wa - ken, E - cho

*p* *f* *dim. e rit. p* *p a tempo.*

bright, Pre-sent ev-er, though un - seen, Lift thy voice in laugh-ter light, . . From thy

bright, Pre-sent ev-er, though un - seen, Lift thy voice in laugh-ter light, . . From thy

Wa-ken, wa - ken, E - cho bright, . . .

bow'rs of wav - ing green. . . Wa-ken, wa - ken, E - cho bright, . .

bow'rs of wav - ing green. . . Wa-ken, wa - ken, E - cho

Charm the ri - ver as it flows, . .

Charm the ri - ver as it flows, . . Fill with glad-ness,

bright, Charm the ri - ver as it flows, Fill with glad-ness,

*cres.*

and de - light, fill with glad-ness and de - light Every pass-ing wind that blows,  
gladness and de - light Every pass-ing wind that blows,  
and de - light, glad-ness and de - light Every pass-ing wind that blows,

*cres.* *mf*

*dim.*

every wind that blows.

*dim.*

every wind that blows.

*dim.*

every wind that blows.

*dim.* *f* *pp* *f* *dim.*

*Più allegro. leggiero.*

*p* Mer-ry E-cho, mer-ry E-cho, mer-ry  
*leggiero.* *p* Mer-ry E-cho, mer-ry E-cho, mer-ry  
*leggiero.* *p* Mer-ry E-cho, mer-ry E-cho, mer-ry  
*Più allegro. 112.* *p* *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, Let thy voice, . . . let thy voice, . . .

E-cho, join our song, mer-ry E-cho, mer-ry

E-cho, join our song, Let thy voice, let thy voice,

*f* *Ped.* \* *Ped.* \* *Ped.* \*

let thy voice, . . . mer-ry E - cho, let thy voice our mirth pro - long.

E-cho, let thy voice, mer-ry E - cho, let thy voice our mirth pro - long.

let thy voice, mer-ry E - cho, let thy voice our mirth pro - long.

*f* *sempre f* *rit.* *Ped.* \*

*Meno mosso.* ♩ = 88.

*f* *pp* *f* *f rit.* *sf*

*Ped.* \*

## No. 4. SOLO (CONTRALTO).—"NOW O'ER THE STREAM THE SUNBEAMS FADE."

*Lento molto tranquillo.*

Now o'er the

*Lento molto tranquillo. 66.*

*mf* *p* *dim.* *pp*

stream the sunbeams fade, . . . The stars of gloaming faint-ly peer,

*poco cres.*

faint - ly peer; And twi-light draws her pur-ple shade, . . . The qui-et

*poco cres.* *p*

night is near. Far in their leaf-y tur-rets high, The birds are singing

*p* *poco rit.* *a tempo.*

"lul-la-by," Far . . in their leaf-y tur-rets high, The birds are sing-ing

*sempre p*

"lul-la-by, lul-la-by, . . lul-la-by, . . lul-la-by." . .

*p* *dim.* *poco rit.*

*dim.* *pp* *colla voce.* *rall.*

*Ped.* \*

O sweet the ear-ly even-ing, the

*a tempo.* *mf* *p* *dim.* *pp*

evening hours, . . While bright-ly glows the gold-en West, glows . . the

West; The ze-phyrs rock the clos-ing flowers, . . And lull the world to rest;

*poco cres.* *p*

*poco rit.* *p* *a tempo.* *dim.* *p*

A - mong the leaves they wan-der by And soft - ly whis-per "lul-la-by;" A -

*p* *poco rit.* *pp a tempo.*

*dim.* *p*

- mong the leaves they wan-der by And soft - ly whis-per "lul-la-by, lul - la-by,

*sempre pp* *Ped.* \*

*dim.* *pp* *pp*

lul - la - by, lul - la - by, lul - - la - by, . .

*pp*

*poco rall.* *pp*

lul - - la - by." . . . .

*poco rall.* *pp a tempo.* *rall.* *Ped.* \*

## No. 5. CHORUS AND RUSTIC DANCE.—“HEAR THE SOUNDS OF JOCUND MUSIC.”

*Allegro vivace.* ♩ = 112.  $\text{^}$

The piano introduction is in 2/4 time, marked *Allegro vivace* with a tempo of 112 beats per minute. It begins with a forte (*f*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The melody includes a series of eighth notes and a triplet. The piece concludes with a piano (*p*) dynamic marking.

This system shows the piano accompaniment for the vocal entry. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. The music is in 2/4 time and ends with a fermata.

SOPRANO.  
*Quasi Recit. ma a tempo.*

The soprano vocal line begins with a piano (*p*) dynamic. The melody is in 2/4 time and includes the lyrics: "Hear the sounds of jo - cund mu - sic, Borne a - cross the stream's . . ex -".

ALTO.

The alto vocal line begins with a piano (*p*) dynamic. The melody is in 2/4 time and includes the lyrics: "Hear the sounds of jo - cund mu - sic, Borne a - cross the stream's . . ex -".

The piano accompaniment for the vocal lines features a melody in the right hand and a bass line in the left hand. The music is in 2/4 time and includes a piano (*p*) dynamic marking. The right hand melody includes a series of eighth notes and a triplet.

- panse ;

- panse ;

The piano accompaniment for the final section features a melody in the right hand and a bass line in the left hand. The music is in 2/4 time and includes a piano (*p*) dynamic marking. The right hand melody includes a series of eighth notes and a triplet.



ALTO.  
*p*  
 Torch - es 'mid the trees are gleam - ing,

'Tis a mer-ry vil-lage dance.  
*mf*

*dim.* *p*

*leggiere.*  
*p*

*p*

*sempre p*  
*Ped.* \*

Ped. \*

SOPRANO.

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass, Down the middle and

ALTO.

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass,

cres. mf

back a - gain, down the mid - dle and back a - gain,

To the fid - dler's

Down the mid - dle and back a - gain, back a - gain, To the fid - dler's

mf mf cres.

'witch - ing strain.

'witch - ing strain.

f

*sempre f*

*f*

*sempre f*

*poco dim.*  
*Ped.* \*

SOPRANO. *mf*

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass,

ALTO. *mf*

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass,

*p*

*Ped.* \*

Down the middle and back a - gain, down the middle and back a - gain,

Down the middle and back a - gain, back a - gain,

*dim.*  
To the fid-dler's 'witch - ing strain.

*dim.*  
To the fid-dler's 'witch - ing strain.

*tranquillo.*  
Though our boat be home-ward glid - ing,

*tranquillo.*  
Though our boat be home-ward glid - ing,

*sempre p*

*dim.*  
And we leave the scene be - hind, Still we catch the rus - tic mu - sic,

*dim.*  
And we leave the scene be - hind, Still we catch the rus - tic mu - sic,

*dim.*

Faint-ly borne . . . up - on the wind.

Faint-ly borne, . . . up - on the wind.

*pp*

*pp*

*sempre pp*

*sempre dim.*

*Ped.* \*

*ppp*

*Ped.* \*

*ppp*

*sf*

No. 6. FINALE. SOLO (SOPRANO) AND CHORUS.—“DAY AND NIGHT ARE  
INTERTWINING.”

*Andante sostenuto.*  $\text{♩} = 54.$

*p*

SOPRANO SOLO. *sostenuto.*

*dim. e rall.*

*mf*

*p a tempo.*

Day and night are in - ter -

- twin - ing, Still and si - lent stands the mill, And the lights are faint - ly

shin - ing From our homes be - neath the hill. . . . Pleasant ri - ver, oft to - geth - er,

*cres.*

*poco cres.*

*cres.*

*f*

May we charm the wingèd hours, And in Summer's golden weather Drift, . . . in

*f*

Summer's golden wea-ther Drift between thy banks, . . thy banks of

*dim.* *p*

*dim.* *p*

flowers.

CHORUS.

SOPRANO. *sostenuto.*

Day and night are in-ter-twin-ing, Still and si-lent stands the

ALTO. *sostenuto.*

Day and night are in-ter-twin-ing, Still and si-lent stands the

Ossia.

*Ped.* \* *Ped.* \*

mill, And the lights are faint-ly shin-ing From our homes beneath the

mill, And the lights are faint-ly shin-ing From our homes beneath the

*Ped.* \* *Ped.* \* *Ped.* \*

*cres.*

hill. . . . Plea-sant ri - ver, oft to - ge - ther, May we charm the winged

*cres.*

hill. . . . Oft to - ge - ther, may we charm the

*poco cresc.*

*Ped.* \*

*Ped.* \*

*f*

hours, And in Summer's golden weather Drift, . . . in Summer's golden weather

hours, And in Sum - mer, and in Summer's golden wea - ther Drift be -

*f*

*Ped.* \*

*dim.*

Drift between thy banks, . . thy banks of flowers.

*dim.*

- tween, between thy banks, thy banks . . of flowers.

*dim.*

*p*



SOPRANO SOLO.

Where the leaves are gen - tly sha - ken By the bal-my winds at play, . . . .

We would oft the e - ches wa - ken, we would oft the e - ches wa - ken,  
We would oft the e - ches wa - ken,  
We would oft the e - ches wa - ken,

*cres.* we would oft the e - ches wa - ken, With our tune-ful round - e - lay, . . . .  
*cres.* we would oft the e - ches wa - ken, With our tune-ful round - e - lay, *p*  
*cres.* we would oft the e - ches wa - ken, With our tune-ful round - e - lay, Pleasant *dim.*

## SOPRANO SOLO.

ri - - ver, oft to - geth - er, May we charm . . the wing - ed

*Ped.* \*

*cres.* Oft may we charm the

*cres.* Oft may we charm the hours, . . *cres.* oft may we charm the

hours, . . *cres.* Oft may we charm the hours, the wing - ed

*cres.*

*mf* hours, . . . *mf* And in Sum - mer, and in *f*

*mf* hours, . . *mf* And in Sum - mer, and in Sum - mer, and in *f*

*mf* hours, . . *mf* And in Sum - mer, and in Sum - mer, and in *f*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \*

*dim. e poco rit.*

Sum - - mer's gold - en wea - ther, Drift be - tween thy banks . . of

*dim. e poco rit.*

Sum - - mer wea - ther Drift . . be - tween thy banks . . of

*dim. e poco rit.*

Sum - - mer wea - ther Drift be - tween thy banks of

*f* *dim. e poco rit.**a tempo.*

flowers.

*rall.**mf a tempo.*

Ri - ver,

*a tempo.*

flowers.

Ri - ver,

*rall.**mf a tempo.*

pleasant ri - ver,

ri - ver,

*a tempo.*

flowers.

Ri - ver,

*rall.**mf a tempo.*

pleasant ri - ver,

i - ver,

*p a tempo.**p rall.**mf a tempo.*

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

Ped.

\*

Ped.

8180.

*mf*

light; Now our mirth - - ful day is end - ing, And we

*mf*

light; Now our mirth ful day is end - ing, And we

*mf*

light; Now our mirth - ful day is end - ing, And we

*Ped.* \* *Ped.* \* *Ped.* \*

*cres.*

sing our fond "good - night;" Now our day, our mirth-ful day is

sing our fond "good - night;" . . . Now our

sing our fond "good - night, . . . good - night;"

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* end ing, our day is end - ing, And we

*cres.* day, our mirth - ful day is end - ing, our day is end - ing, And we

*f* Now our mirth - ful day is end - ing, And we

*Ped.* \* *Ped.* \*

*dim.* sing, we sing our fond "good - night," . . . our

*dim.* sing our fond "good - night," . . . sing our

*dim.* sing "good - night," . . . and we sing our

*Ped.* \* *Ped.* \* *Ped.* \*

fond "good - night," . . . Plea - sant ri - ver, "good - night," . . . .

fond "good - night," . . .

fond . . . "good - night," . . . "good - night,"

*p* *Ped.* \* *Ped.* \*

## SOPRANO SOLO.

*dim.*  
pleasant ri - ver,

*più p*  
Plea-sant ri - ver, "good - night," . . . . .  
*dim.* pleasant ri - ver,  
*dim.*

"good - night," ri - ver, ri - ver,

*dim.* *p* *pp*  
Ped. \*

*rall.* *Lento.*  
"good - night." . . . . .

*rall.*  
"good - night." . . . . .

*rall.*  
"good - night." . . . . .

*Lento. ♩. = 44.*  
*pp*  
*rall.*  
Ped. \* Ped. \* Ped. \* Ped. \*

*dim.*  
Ped. \* Ped. \*

*pp* *pp* *poco rall.*  
Ped. \*